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A Study of *The Return*

The Return についての一考察

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要旨

1910年に刊行されたWalter de la Mareの小説*The Return*は一般に怪奇小説に分類されることが多い。物語は一人の平凡な男に憑依現象が突然ふりかかる墓場の場面から始まるが、その内容は怪奇現象そのものより、主人公の心理状態—別の意識の侵入によって自分を失うまいと必死にもがき抵抗する精神的苦闘の様子—が中心に、生々しく描かれている。本稿では、この小説を怪奇小説と心理小説の両面から分析し、possession、identity、personalityについて論じる。また、作品を通してde la Mareが表現しようとした生と死及び時間の定義について、さらにはタイトルのreturnのもつ意味についても考察する。

Introduction

The Return, the novel Walter de la Mare (1873-1956) completed in 1909, was published in 1910. Though de la Mare "felt very shaky indeed about the novel"[1] because of its melodramatic element, poet and critic Sir Henry Newbolt, enthusiastically praised it. Reviews of *The Return*, however, were mixed. J. B. Priestley condemned it as being conventional and unrealistic[2]; Forrest Reid said,"... it was around success in a much vulgarer sense ... *The Return* ..., had been designed deliberately as a sensational story, a 'shocker'...."[3] According to Kenneth Hopkins, "*The Return* is a religious book, ... It is religious, because it expresses the belief that even an ordinary rather weak and puzzled man can enter into a contest with evil ... and still against all the odds prevail."[4] "Newbolt felt

disappointed at the book's reception; it was a good deal less than the resounding success he had expected."[5] It is probably because *The Return* has quite a different theme from that of *The Three Mulla-Mulgars* published in the same year, which is a fantasy set in an imaginary jungle. In 1911, owing to Newbolt's unwavering support, de la Mare was awarded the de Polignac Prize[6] for *The Return*.

The book is generally accepted as a Gothic novel, as "Supernatural and Occult Fiction" is written on the inside title page. The hero is, one day, possessed by the spirit of a dead man in a graveyard and is transformed into another person. It is not the possession dealing with the hero's physical transformation, but his struggle against the adversary within caused by the possession that the author stresses throughout the story. In other words, this novel is not a mere Gothic novel or mystery story, but a psychological novel which describes the mental suffering of one person who confronts an unforeseen misfortune he encounters. To borrow Forrest Reid's comment, "the book is not fantastic, and . . . its strength lies in its reality."[7]

In this paper I will analyze this novel as a Gothic novel and as a psychological novel, and will consider identity and personality. I will also explore the life and death of human beings and time. Furthermore, I want to investigate the meaning of the title "return" or what de la Mare intended to express in the word 'return'.

I Possession

Arthur Lawford, a dull middle-aged and middle-class Englishman who lives in the suburbs, wanders through a cemetery called Widderstone while convalescing from a serious influenza. There he notices a solitary old tombstone—the grave of a Huguenot suicide, Nicholas Sabathier—just outside of the fold. He falls asleep and wakes to find that his appearance has completely changed into that of a stranger, probably because he is possessed by the spirit of Sabathier. Since then, Lawford has been suffering from a lack of understanding from his wife, Sheila, who is very

sensible and practical, and from unspeakable solitude. He has been mentally fatigued from hiding his physical transformation from others, in accordance with Sheila's strong wishes; he has also been in anguish over how he can return to what he was and what to do if he cannot return. Hoping that by again sitting at the suicide's grave the possession may be taken away, Lawford returns to Widderstone, only to find a stranger named Herbert Herbert near the grave. Herbert invites Lawford to his cottage and shows him an old book which contains a picture of Nicholas Sabathier. After that, Lawford often visits the cottage and, led by the suggestive conversation of Herbert and his sister Grisel, speculates about the meaning and reason behind the unfortunate incident that has befallen him. Supported by the love of his daughter Alice and Grisel, he confronts the spirit of Sabathier who is invading his mind to return to this world, though he is filled with terror and sadness.

Several elements following the tradition of Gothic novels are scattered in this novel: a desolate church graveyard, its old weather-worn lych gate, an old deserted tombstone, a low crumbling wall of stone surrounding an old graveyard, an old isolated wooden house away from the town, voices from nowhere which haunt the hero and so on. The story starts with the hero thoughtlessly wandering alone in the twilight in an old churchyard. This beginning gives readers a bad omen. A supernatural phenomenon, namely, possession, befalls the hero early in chapter 1 thus fufilling the omens (the story has 23 chapters in all).

First of all, I will analyze and solve the cause of and the reason for the possession. A strange phenomenon, or a physical transformation does not happen to most people in the world. There must be reasons why people are possessed by an evil spirit. As for Lawford, he had often indulged in daydreams or fancies since he was a boy, as follows:

> How often as a boy had he been rapped into a galvanic activity out of those deep reveries he used to fall into—those fits of a kind of fishlike day-dream.[8]

Even after he has grown up, he often falls into chasing some elusive vision or

dream.

> How often, and even far beyond boyhood, had he found himself bent on some distant thought or fleeting vision that the sudden clash of self-possession had made to seem quite illusory, and yet had left so strangely haunting. And now the old habit had stirred out of its long sleep, and, through the gate that Influenza in departing had left ajar, had returned upon him. (p. 6.)

All these things make it clear that Lawford is vulnerable to possession by an evil spirit. Furthermore, after hovering between life and death due to a serious illness, he has little resistance to external forces; he has already been readied for possession without being aware of it. The supernatural phenomenon, however, has more requirements: the hero must go to a meaningful place at a special time when a strange phenomenon may occur. Thus, Lawford goes to the graveyard alone at twilight. Twilight is one of de la Mare's favorite words; twilight is the time when day and night overlap each other. It is likely that twilight is the time when some entirely different things—this world and another world or life and death—can meet. Therefore, some wondrous mystery which happens at twilight does not strike us as incongruous.

Turning now to the place, one question must be posed: why does Lawford go to the grave of Nicholas Sabathier? As Nicholas Sabathier was a French Huguenot and a suicide, his coffin is buried outside of the fold by Christian countrymen. Is it purely by accident that Lawford is drawn to a grave in a deserted place which people usually do not notice? No. It is fate or a mysterious and unseen force that draws Lawford near the tombstone. In fact, "he had hesitated for what must have been some few minutes before actually entering the graveyard. But once safely within he had begun to feel extremely loth to think of turning back again, ..." (p. 6.) Though Lawford notices that there is something ghostly about the grave, he loses his resistance, as follows:

> He stared vacantly at the green and fretted gravestone, dimly aware that his heart was beating with an unusual effort. He felt ill and weak. (p. 11.)

It is very interesting here that a large spider in a cranny of the tombstone captures Lawford's attention. With its "tiny, pale-green, faintly conspicuous eyes" (p. 10) the spider squeezes energy out of Lawford and renders him motionless for a moment as if it was a messenger of the spirit of a dead person or as if it came from the next world, as can be seen in the following quotation:

> It was for the moment an alarming, and yet a faintly fascinating experience. The little, almost colourless, fires remained so changeless. But still, even when at last they had actually vanished into that recesses of that quiet habitation, Lawford did not rise from his knees. An utterly unreasonable feeling of dismay, a sudden weakness and weariness had come over him. (p. 10.)

It is unique to have the spider play an important part in the story. The idea is connected with a memory of de la Mare's childhood, when he had gazed at a spider. According to Theresa Whistler, "the spider's eyes in the tomb's crack herald the demonic possession which issues from it as soon as Lawford falls asleep on the grave."[9] The mixture of fear and fascination Lawford experienced in watching the spider's eyes is "the impulse that best set his imagination alight."[10]

We shall concentrate on the relation between Lawford and Nicholas Sabathier. If the spirit of Sabathier, who committed suicide about two hundred years ago, possessed Lawford, why did Sabathier choose Lawford as his target? There are two interpretations. One is that Lawford is not connected with Sabathier in any way; Sabathier possesses Lawford who just happens to come to his grave, and decides to come back to life again. The other is that Lawford is a reincarnation of Sabathier, in other words, Lawford was Sabathier in his past life. Both Forrest Reid and Doris Ross McCrosson recognize the latter interpretation.

In the interpretation where Sabathier is not related to Lawford, it is easy to

understand why Sabathier calls Lawford to his grave. The grave is the best place for the spirit, Sabathier to exercise his power over Lawford, who is weak both in mind and body because of a serious illness, that is to say, has no defense against an enemy. On the other hand, if Sabathier is the same person as Lawford, is it necessary for Sabathier to call Lawford to the grave? The convincing answer to this question is expressed best by Herbert when he says:

> ". . . the fellow just arrested you with his creepy epitaph; an epitaph, mind you, that is in a literary sense distinctly fertilising. It catches one's fancy in its own crude way, as pages and pages of infinitely more complicated stuff take possession of, germinate, and sprout in one's imagination in another way. We are all psychical parasites. Why, given his epitaph, given the surroundings, I wager any sensitive consciousness could have guessed at his face; and guessing, as it were, would have feigned it. . . . . "(p. 213.)

Judging from the above, Sabathier attracts Lawford to the tombstone in order to have Lawford read his epitaph. As Sabathier expected, Lawford reads the epitaph carefully, sinking into meditation.

Let us now look at this story, keeping in mind the idea that Sabathier and Lawford are essentially the same person. We'll soon find that there are some passages to show that Lawford unconsciously ponders the faraway past this way and that .

> . . . a fleeting sense almost as if of an unintelligible remorse had overtaken him, a vague thought that behind all these past years, hidden as it were from his success, lay something not yet quite reckoned with. (p. 6)

> Memory slipped back for an instant to the life that in so unusual a fashion seemed to have floated a little aloof. (p. 7.)

Before coming to Widderstone, a peculiar feeling has been welling up in Lawford's mind for a few days. Put another way, Lawford has already noticed his inner symptoms—a change in his state of mind—that he himself cannot understand before he comes to the graveyard.

By hovering between life and death for several days because of illness, Lawford approaches death's door for the first time in his life. Beyond the door, the world of past lies! I have dwelled on why the possession took place on Lawford. Another question arises: why is Lawford possessed not by the spirit of a compatriot, namely, an Englishman, but by that of a French Huguenot? We can find the answer in de la Mare's own family; for "the French blood in de la Mare was a sober strain. What we notice most about his father's family is how intensely Huguenot they remained, ..."[11] The de la Mare family used to be called Delamare. We can easily guess that Lawford is a reflection of de la Mare himself. It should also be added that Arthur is de la Mare's elder brother's name and Herbert is, too. It follows from what has been said that de la Mare, who they say could see waking visions as well as William Blake, must have wished he could have had a strange experience like Lawford's. For he confessed that he himself had spent in sleep a far more active and adventurous existence than had been his outward lot in the waking day.[12]

II Identity

Lawford, whose face has changed since the beginning of this novel, must wage a solitary battle against an unseen enemy. Not realizing a physical transformation has taken place while sleeping beside the tombstone, Lawford comes home and sees himself reflected in the mirror. Both Lawford and his wife Sheila are shocked; their shock is beyond description. They must be overcome with terror, as if in a nightmare. What is horrible is Lawford's mental struggle against the spirit of Nicholas Sabathier or himself in a past life. It is certain that Sabathier succeeds

in physically possessing Lawford. It is, however, most difficult for Sabathier to invade and occupy Lawford's mind, in other words, to deny Lawford's existence or to kill Lawford's mind and body and be born into this world again. Therefore, Sabathier's soul's attack against Lawford grows more and more intense in order to advance deep into Lawford one way or another. Meanwhile, Lawford struggles against Sabathier's invasion. Now that his appearance has changed, Lawford may lose his own existence if the invasion goes unchecked. For Lawford, this is a matter of life and death. It is also a life-and-death struggle between the two souls, Lawford's and Sabathier's.

Lawford is often overcome by fear and anxiety. Though encouraged by the kind clergyman, Bethany, and supported by the love of his daughter Alice and Grisel, Lawford's mind is gradually occupied by Sabathier; the process is thrilling and interesting. As Forrest Reid supposes, "The actual cause, . . . , is unimportant,"[13] *The Return* attaches greater importance to the actual situation—the hero's mental suffering—than to the supernatural phenomenon, the possession itself. While reading the story, "we never for a moment get out of reality; always we feel its firm ground under our feet."[14]

We shall now look more carefully into the change of Lawford's state of mind after the possession by Sabathier, according to the plot. First, we'll reproduce Lawford's mental state at the moment the possession occurs, to quote Herbert's words:

> "The one clinching chance of a century! . . . —the amazing struggle in that darkness within a darkness; . . . one mad impetuous clutch at victory; then the appalling stirring on the other side; the groping back to a house dismantled, rearranged, not . . . disorganised or disintegrated . . . ."(p. 144.)

Meanwhile, Sabathier's pleasure, a sense of freedom and satisfaction is expressed as follows:

> . . . ; and yet in this vast darkness a faint spiritual exaltation seemed to hover. (p. 12.)

> . . . ; he was soon walking swiftly, almost trotting, downhill with this vivid exultation in the huge dark night in his heart, ... (p. 13.)

> He glanced around him, unusually contented—. . . . It seemed as if a heavy and dull dream had withdrawn out of his mind. (p. 14.)

Judging from the above, we can really feel Sabathier's joy in at long last coming back to life. On the other hand, Sabathier's return is such a great shock to Lawford that he loses his own memory for a moment.

> One moment his instinct hesitated as to which turn to take—only a moment; . . . . (p. 13.)

Since then, whenever Lawford remembers Sabathier and his black and broken grave, "fear, vast and menacing, . . . [break] like a sea of darkness on his heart." (p. 150.) Sabathier often tries to push Lawford to the back of the mind by hindering his ability to think, and struggles to come to the front of the mind. So, Lawford often cries, "I can' think much myself—for long!" (p. 37.)

At first, Lawford only feels a sense of incongruity, as if "a boy on some secret errand, he had slightly disguised his very presence, was going masked, as it were," (p. 13) but to his terror, he becomes familiar with Sabathier's face by degrees.

> . . . , they (i.e., his eyes) saw this haunting face there—a face he (i.e., Lawford) no longer bitterly rebelled at, nor dimmed with scrutiny, but a face that was becoming a kind of hold on life, even a kind of refuge, an ally. (pp. 46-47.)

There is no end to Lawford's physical changes and Sabathier's invasion

encroaches on the mind.

Furthermore, "the change is more than skin-deep . . . begins the tampering with [his] mind."(p. 161.) Before long, the change extends into not only the face and the body shape but also the voice and the handwriting.

> "Sabathier's raid only just so far succeeded as to leave his impression in the wax. It doesn't, of course, follow that it will necessarily end there. It might—it may be even now just gradually fading away. It may, you know, need driving out . . . . It might, perhaps, work in."(p. 145.)

> ". . . . I can't tell you, Herbert, how it all is, with just these groping stirrings of that mole in my mind's dark. You say it's just this face —working in. God knows."(p. 146.)

> "I own it, I own it," he went on slowly; "the change is more than skin-deep now. One can't go through what I have gone through these last few terrifying days, Sheila, unchanged. They have played the devil with my body; now begins the tampering with my mind."(p. 161.)

The phrase 'work in' is extremely important in this novel, because it is quite a suitable phrase to express Sabathier's offensive invasion. Why is Sabathier's invasion turning violent? It's probably due to some fault in the possession itself. As evidence of the fault, the following Herbert's words serve:

> ". . . , the poor beggar failed."
>
> "Failed!"
>
> "Why, surely; if he (i.e., Sabathier) had succeeded I should not now be talking to a mere imperfect simulacrum, to the outward illusion of a passing likeness to the man, but to Sabathier himself!"(p. 144.)

Sabathier keeps on 'working in', aiming at occupying Lawford completely and is trying to become deeply rooted in Lawford's mind.

> ". . . you (i.e., Herbert) thought the face . . . might work in. Somehow, sometimes, I (i.e., Lawford) think it has. It does really rather haunt me." (p. 205.)

> . . . , so now beneath these sunken features seemed to float, tenuous as smoke, scarcely less elusive than a dream, between the eye and object, the sinister darkness . . . . "Work in," the chance phrase came back. It had worked in in sober earnest; . . . . (pp. 221-22.)

Lawford's senses have been paralyzed since Sabathier has taken deep root in Lawford.

> . . . it seemed to him (i.e., Lawford) his body was transparent as glass. It seemed he had no body at all . . . . (p. 17.)

If 'work in' reaches a fairly advanced stage, Sabathier is winning recognition, while Lawford is falling out of existence. This will render Lawford as good as dead.

> Perhaps he was dead, was really and indeed changed in body, was fated really and indeed to change in soul, into That. "It's that beastly voice again,". . . . (p. 28.)

> . . . and within that lean, cadaverous body the soul of its lodger quailed at this spectral boldness. (p. 30.)

Lawford has not been totally passive; he has made a desperate effort not to be deprived of his heart by Sabathier and not lose his identity, even if his body is invaded and occupied by Sabathier.

> Again and again, a struggling recollection tried to obtrude itself; again and again he beat it back. (p. 163.)

> He (i.e., Lawford) paused to breathe, . . . he descended against the phantom lurking in the darkness—an adversary that, if he should but close his lids, he felt would master sanity and imagination with its evil. (pp. 177-78.)

> It was only by a painful effort of mind that he kept recalling himself to himself —why he was here; what it all meant; that this was indeed reality. (p. 295.)

Lawford happens to borrow a French book written about Sabathier from Herbert, whom he got acquainted with in the graveyard. As Lawford reads the book further, Sabathier begins "to take shape and consistency. The man himself, breathing, and thinking, [begins] to live for Lawford . . . ." (p. 193.) Just what kind of person is Sabathier? His face—Lawford's transformed face—is "a fearless, packed, daring, fascinating face, with even . . . a spice of genius in it." (p. 47.) It is also a "dark, sallow face . . . expressionless, cadaverous, with shadowy hollows beneath the glittering eyes." (p. 110.) The face is connected with death, or perhaps it would be more correct to say that the face is linked to the dark past. Herbert says, "Sabathier really was something of a personality. He had a most wonderful itch for life, for trying on and on to squeeze something out of experience that isn't there; . . . ." (pp. 142-43.) To put it plainly, Sabathier seems to regret having died, though he committed suicide. On the other hand, according to the clergyman Bethany who read this same book, "Sabathier . . . seems to be a kind of clap-trap, eighteenth-century adventurer. . . ." (p. 184.) And "Sabathier appears to have been an amorous, adventurous, emotional Frenchman, who went to the dogs as easily and as rapidly as his own nature and his period allowed." (p. 185.)

Herbert and Bethany analyze Sabathier quite differently. Anyway, it is clear that Sabathier's character and his way of living seem to be the diametric opposite

of Lawford's. Lawford is generally admitted to be a dull, commonplace and lethargic creature. His wife Sheila severely tells him to his face that he always is "a simpleton at heart,"(p. 65) her cousin Mrs. Lovat says he is "our old stolid Arthur."(p. 292.) Sabathier and Lawford, exact opposites, stare at each other, through the mirror; the scene is very unique and interesting.

> It (i.e., the looking-glass) simply gazed back with a kind of quizzical pity on its lean features under the scrutiny of eyes so deep, so meaningful, so desolate, and yet so indomitably courageous. (pp. 45-46.)

Lawford stares at the face reflected in the mirror, which is his own but is not his. The weird and comical scene shows us Sabathier and Lawford testing each other's feelings. They cannot directly exchange words, but Sabathier sends Lawford a one-way message:

> Something deep in those dark, clear eyes, out of that lean adventurous face, gleamed back at him, as it were, the distant flash of a heliograph, height to height, flashing "Courage!" He shuddered, and shut his eyes. (p. 24.)

Does the message "Courage" mean that Lawford should admit Sabathier's existence? The strange voice often touches Lawford's heart and gradually becomes bolder; the voice encourages Lawford, crying "Brazen it out,"(p. 47) or laughs at him. Lawford, however, collects himself and decides to stand up to Sabathier with determination and then the familiar voice becomes "enfeebled and deprecating."(p. 217.)

The problem that we must consider here is identity. The possession which befalls Lawford causes him to be conscious of who he is or what we human beings are. This is not only Lawford's own affair. Do we on earth recognize who we are? The same question is posed by the raven to the hero in George MacDonald's *Lilith*: "If you know you are yourself, you know that you are not somebody else, but do you

know that you are yourself?"[15] Then, to the question the hero answers as follows:

> I became at once aware that I could give him no notion of who I was. Indeed, who was I? It would be no answer to say I was who! Then I understood that I did not know myself, did not know what I was, had no grounds on which to determine that I was one and not another.[16]

It is the body that has a great influence on identity. We usually say that what is the most important is the heart, but when the face changes, our way of thinking wavers. Our faces, or our bodies, according to Herbert, are "merely an inheritance, ... We have practically no control over their main functions." (p. 141.) And "we know our bodies change—age, sickness, thought, passion, fatality. It proves they are amazing plastic." (p. 141.) It is very ironic that the plastic body, that is, the unsettled outward appearance has a more serious influence on identity than the mind, that is, the center of the body. It should also be added that the mind, which is inside our body and cannot be exposed to danger by outside influences, is more frail than we think and cannot escape the influence of physical transformation. That proves the undeniable frailty of the human mind, including Lawford's. De la Mare mentions the frailty in the words of the clergyman.

> ". . . like a sudden inspiration, I realised how tenuous, how appallingly tenuous a hold we have—we all have on personality." (p. 51.)

> "We are on quaky ground; . . . ." (p. 55.)

Furthermore, de la Mare accurately describes the loss of balance between the mind and the body and their separation from each other:

> "My (i.e., Lawford's) flesh seemed nothing more than an hallucination: there I was, haunting my body, an old grinning tenement. . . . Why, Herbert, our

bodies *are* only glass or cloud. They melt, don't they, like wax in the sun once we're out." (p. 208.)

"I (i.e., Lawford) am not even sure of my own body yet." (p. 224.)

To such a frail body, we human beings cling, and usually judge a person by his appearance—body. How stupid we are! Nobody recognizes Lawford at first ; even his wife believes he is an impostor and locks him up in a room. Bethany, the one soul on his side, takes off his spectacles when he sees Lawford!

Lawford's wife, his relatives and friends have a lot of discussion as to whether he is really Lawford or not. It is ironic and interesting that a practical person refuses to recognize Lawford—refuses to see the reality of the situation. As Lawford notes, "they all in their hearts knew it was me," (p. 209) they know it is him inside. Anyhow, they refuse to admit he is Lawford.

Probably Lawford's anxiety and terror surpasses all imagination.

"And one doesn't realise that one's face actually *is* one's fortune without a shock. And that *that* gone, one is, . . . , just like a bee come back to the wrong hive. It undermines,". . . , "one's views rather. And it certainly sifts one's friends." (p. 231.)

Lawford must have lived his life thus far without thinking about himself or who he is; this is the first time he has faced himself. And now, Lawford begins to think of himself and to understand who he is. At last an idea comes to Lawford and he recovers his composure.

. . . the thought that a changed face was practically at the mercy of an incredulous world, whereas a changed heart was no one's deadly dull affair but its owner's. The merest breath of pity even stole over him for the Sabathier who after all had dared; . . . . (p. 235.)

In the letter which Lawford writes to Sheila at the end of the story, he says, "I must tell you to begin with that the *change* has now all passed away. I am completely myself again."(p. 309.) These sentences make it clear that Lawford regains his identity and decides to have a positive outlook on life even though his face is not as it was.

Ⅲ Another Self

I have considered this novel so far on the assumption that Lawford is possessed by the spirit of Sabathier—whether Sabathier is a complete stranger or Lawford in his past life. In this chapter, let us consider *The Return* from another point of view—no possession has taken place. As I mentioned in Chapter Ⅱ, Lawford is a dull and commonplace man and does not seem to have been clever or asserted himself strongly. Lawford's mind, however, is filled with smoldering discontent with things as they are—"the heavy deposit of years of monotonous business routine, and the perhaps still more monotonous routine of life with Sheila"[17]—without being aware of it. "All these years he had, like an old blind horse, stolidly plodded round and round in a dull self-set routine."(p. 70.) Thus, he does need to be alone in a quiet spot in order to soothe nerves or to heal the body weakened by illness. The graveyard he enters is a place where he can relax best. In other words, Lawford is ushered to the graveyard not by supernatural power but by his own mind—his strong desire to go there. It would be better to say that Lawford's mind has been locked up for a long time and has been waiting for freedom. His desire to be released is close to the bursting point. But Lawford, who is timid and rational, will not reveal his own mind. Therefore, his personality is divided, the original Lawford appears as another person due to changes in his body. In his mind, however, still remains the power of self-control. So, two different consciousnesses struggle against each other in his mind.

> A consciousness had begun to stir in him that was neither that of the old, easy Lawford, whom he had never been fully aware of before, nor of this strange, ghostly intelligence that haunted the hawklike, restless face, and plucked so insistently at his distracted nerves. He had begun in a vague fashion to be aware of them both, could in a fashion discriminate between them, almost as if there really were two spirits in stubborn conflict within him. (p. 96.)

The above theory is very difficult to understand perfectly. It is, however, possible to interpret that one of the two spirits or consciousnesses is Lawford in his past life, and another is himself whom he has not fully been aware of—or who has been sleeping deep in the subconscious. This point of view on consciousness—it is not certain whether de la Mare knows it or not—agrees with Jung's psychology. According to Jung, there are unconscious aspects of our perception of reality. The existence of an unconscious psyche "implies the existence of two 'subjects,' or . . . two personalities within the same individual. . . . many people suffer from this divided personality. It is by no means a pathological symptom; it is a normal fact that can be observed at any time and everywhere."[18] "This predicament is a symptom of a general unconsciousness that is the undeniable common inheritance of all mankind."[19] Generally, consciousness is frail and easy injured; if it is menaced by danger and dissociated, mental derangement may occur. The dissociation "means a splitting in the psyche, causing a neurosis."[20] A famous fictional example of this state is *Dr. Jekyll and Mr. Hyde* (1886) by R. L. Stevenson. In the story, Jekyll's "split," or Mr. Hyde takes "the form of a physical change, rather than an inner, psychic state."[21] The physical change is much more dreadful than that of Lawford. Jung also says:

> We too can become dissociated and lose our identity. We can be possessed and altered by moods, or become unreasonable and unable to recall important facts about ourselves or others, so that people ask: "What the devil has got into

you?"[22]

From these remarks one point becomes very clear; the possession which affects Lawford is not an occult phenomenon, but is one of the common mental derangements or a kind of a dissociation of consciousness.

From a psychological point of view, another Lawford, who was Sabathier in his past life, is present in a subliminal state. It "can rise again spontaneously at any time, often after many years of apparently total oblivion."[23] Lawford feels the "other feebly struggling personality which was beginning to insinuate itself into his consciousness, ..."(p. 69.)

> What was there in the stillness of its beautiful splendour that seemed to sharpen his horror and difficulty, and yet to stir him to such a daring and devilry as he had never known since he was a boy? (p. 70.)

Here Lawford has a feeling of 'work in' I mentioned in Chapter I . The 'work in' can be interpreted psychologically.

> . . . just as conscious contents can vanish into the unconscious, new contents, which have never yet been conscious, can *arise* from it. One may have an inkling, for instance, that something is on the point of breaking into consciousness . . . .[24]

In this way the personality which has broken into the consciousness is growing bigger and bigger. Jung says:

> . . . it is a fact that, in addition to memories from a long-distant conscious past, completely new thoughts and creative ideas can also present themselves from the unconscious—thoughts and ideas that have never been conscious before. They grow up from the dark depths of the mind like a lotus and form a most

important part of the subliminal psyche.[25]

In Lawford's case, "the dark depths of the mind" themselves spread as they are. Before such a phenomenon as possession occurs, Lawford's other consciousness, that is, a subliminal aspect of Lawford's mind seems to have played very little part in his daily life. The unconscious is the almost invisible root of his conscious thoughts.

All these things make it clear that *The Return* is not merely a Gothic novel (though we cannot deny that it has some Gothic elements), but it can be regarded as a kind of psychological novel. It should also be added that the ghost is merely another form of consciousness, according to de la Mare's original idea.

> "It?"
>
> "That—that presence, that shadow. I don't mean, of course, it's a real shadow. It comes, doesn't it, from—from within? As if from out of some unheard-of hiding place, where it has been lurking for ages and ages before one's childhood . . . . And yet although it does come from within, there it is, too, in front of you, before your eyes, feeding even on your fear, just watching, waiting for— . . . . "(p. 201.)

The idea above may express the subconsciousness; the ghost is, in fact, himself!

Ⅳ Grisel and Sheila

Some people may consider *The Return* a story about a man's temporary estrangement from his wife or a fantastic exploitation of the eternal triangle situation,[26] because a gulf between Lawford and his wife Sheila is hinted at the beginning of the story. It is, however, not what is called a simple love story.

Sheila is regarded as a representative of persons who are directly opposite to

Lawford. She is never ill-natured, but she is very practical and selfish. So, when she finds out what happened to her husband, she refuses to accept him. She tests him again and again, asking him about his relatives or personal belongings. Even after she believes him at last, she only fears what others would say.

> "We (i.e., Lawford and Sheila) must do our utmost to avoid comment or scandal. Every minute must help to—to fix a thing like that."(p. 63.)

> ". . . ; make no disturbance, no scandal here. The servants and all who inquire shall simply be told that my husband is confined to his room with—with a nervous breakdown, ... You (i.e., Lawford) would convince anybody with the wicked cunning . . . . But you will not convince me. . . . . And from this moment, please, we are strangers. I shall come into the room no more than necessity dictates."(p. 65.)

> ". . . . And we have our duties to perform to them (i.e., the outside world) too, I suppose. Why, what can we say? What plausible account of ourselves have we? We shall never be able to look anybody in the face again. . . . , what I cannot understand are your amazing indiscretions."(p. 160.)

She places all the blame on Lawford for the possession, because she believes she is unhappier than him.

> "You think only of yourself, only of your own misfortune. But who's to know, pray, that you really are my husband—if you are? . . . . Who in the whole of the parish—I ask you . . . —who will believe that a respectable man, a gentleman, a Churchman, would deliberately go out to seek an afternoon's amusement in a poky little country churchyard? Why, apart from everything else, *that* was absolutely mad to start with." . . . . She only realised fully that she was in a great, unwarrantable, and insurmountable difficulty, but . . . she had not fully

realised what that difficulty was. (p. 31.)

It is not his mental suffering or changed figure but the trouble befalling her that makes her quite uneasy. Her husband, who is dull and gentle, cannot bear her attitude to him and sighs over his fate, moaning, "Oh, Sheila, if you'd only be your real self! . . . . Just consider *my* position a little. The fear and horror are not all on your side, dear. . . ." (pp. 66-67.)

Since readers are apt to read the story from the hero's perspective, we sympathize with Lawford and feel anger toward Sheila for her selfishness and inapprehension. Both Reid and McCrosson attack Sheila severely:

> Poor Sheila . . . in despair sides against her husband. . . . . She feels that world growing ever more flimsy, and it is *his* fault, he *makes* her realize its insecurity, and how hollow their relation to each other has been for years. She shuts her eyes to reality; . . . .[27]
>
> Her whole life has been ruled by what other people think, and she can guess only too accurately what they will think of this reincarnation of Sabathier in her husband. . . . . She is certain it never would or could have happened to *her*, and at the back of her mind there hovers a vague suspicion that Lawford must have *done* something—something people don't do—respectable people at all events.[28]

Sheila, Lawford's wife, reacts to this situation as would most practical, selfish, insensitive women—her one concern is "What will the neighbors think?" and she cannot help but feel that he is somehow responsible for this thoroughly un-British and, therefore, abnormal occurrence. Her attitude makes it abundantly apparent to Lawford that he cannot rely on her for help in his struggle to find the meaning of this sleight of hand that destiny has played upon him—to overcome it, perhaps ; . . . .[29]

It is natural, however, that Sheila considers Lawford poor-spirited and good-for-nothing. It seems to her that he neither boldly confronts the misfortune nor does anything concrete. He only reads a useless medical dictionary; he goes to the graveyard to try to recreate the same situation in an attempt to undo what has happened, as is often the case with a fairy tale; he thoughtlessly exposes his altered figure to the servants' eyes. It is no wonder that she should be irritated or angry with him. Sheila is certainly practical, and at the same time is cool-headed and reliable. She never shrieks like heroines in Gothic novels. Unless she copes with the difficult situations with composure—she keeps the servants at a distance, summons the good clergyman for help, and soon makes arrangements for their immediate living expenses (because Lawford's signature is quite useless considering his altered state)—or if the couple are flustered, Lawford will instantly be confined in a hospital or an asylum as a lunatic or be expelled as an impostor, just as Sheila's friend, Danton, says. Thus, Sheila has the ability to judge calmly; she soon understands that Lawford's soul is in a stranger's body.

> And though every nerve revolted at the thought, she was finally convinced, unwillingly even, but assuredly, that her husband was here. He seemed to haunt, like a ghostly emanation, this strange, detestable face—as memory supplies the features concealed beneath a mask. (p. 48.)

> "It's because I know now, apart altogether from the mere evidence, that—that he *is* Arthur. Mind, I don't say I ever really doubted. I was only so utterly shocked, I suppose."(p. 276.)

We can infer from what has been said that Sheila is the perfect wife for Lawford, an indecisive man. Though she handles the matter efficiently, giving firm instructions to the servants, Lawford feels loneliness rather than gratitude. Because there is something impractical about Lawford, the first thing he wants is to be comforted and be cheered up by someone. Sheila is a woman of good reason

and judgment, but unfortunately lacks imagination. It is not her fault. She was very much restricted in her readings as a child.

Viewed in this light, Lawford can be regarded as a good example of imaginative types of people, while Sheila can be regarded as typical of those driven by common sense. She is a cold-hearted wife, which justifies Lawford being attracted to Grisel, an ideal woman.

Let us leave Sheila, and turn to Grisel. Grisel, Herbert's sister, is de la Mare's "impossible she"; the phrase is used only once in the story. "Impossible she" appears in his other works: Criseyde in *Henry Brocken* (1904), the Water Midden in *The Three Mulla-Mulgars* (1910), Miss Simcox in *At First Sight* (1928). She charms de la Mare's male characters, but they never get married. To echo McCrosson, Grisel is "the concretion of the inexpressible; the symbol of mystery, of beauty, of truth, and of peace—the Self—that all men long to know."[30] "Impossible she" is a projection of the hero's or de la Mare's anima, if analyzed by Jung's psychology. In spite of having a wife and a daughter, Lawford "falls suddenly in love when he sees a woman (i.e., Grisel) for the first time and knows at once that this is 'she,'"[31] just as Jung defines. And he "feels as if he has known this woman intimately for all time."[32] "The projection of the anima in such a sudden and passionate form as a love affair can greatly disturb a man's marriage and can lead to the so-called 'human triangle,' with its accompanying difficulties."[33] In fact, Ada, a maid servant, witnesses the vague figure of Grisel and thinks she is Lawford's mistress. As the anima, at times "symbolizes an unreal dream of love, happiness, and maternal warmth . . .—a dream that lures men away from reality,"[34] Grisel reminds Lawford of his dead mother.

> "It's a most curious thing," he (i.e., Lawford) said, "but peeping down at you (i.e., Grisel) just now when the sound of the wheels came, a memory came clearly back to me of years and years ago—of my mother." (p. 243.)

Grisel admits she herself can act for Lawford's mother:

. . . ,"in this odd shuffle of souls and faces, I *am* that mother, and most frightfully anxious you should not give in . . . ."(p. 260.)

That is why Lawford is not only comforted and encouraged by Grisel but complains and asks for help, soon after he meets her.

. . . Lawford muttered; "dont leave me; I am alone. Don't question me," he said with a sob, looking down into her face, clutching her hand; "only understand that I can't, I can't go on." He swept a lean arm towards the unseen churchyard. "I am afraid."(p. 150.)

The above is the state which Lawford can never show to his wife.

For the present, let us then consider that Grisel is not a mere anima. Although it is hard to understand Grisel's story, which is very suggestive, we see Grisel is the woman Sabathier used to love. For some reason or other Sabathier longed for her love, but couldn't get it in life. Furthermore, from the long conversations between Grisel and Lawford, we also vaguely see Lawford was Sabathier in his past life. Unconsciously, Grisel sometimes calls Lawford M.(i.e., Monsieur) Nicholas and talks to him as if he was Sabathier and she was her lover, as follows:

". . . would you ever even have dreamed once a poor fool of a Frenchman went to his restless grave for me (i.e., Grisel)—for me! . . . ."(p. 263.)

"I (i.e., Grisel) can't answer you (i.e., Lawford) . . . . I know you, M. Nicholas, better than you can ever know yourself, though you *have* risen from your grave. You follow a dream . . . ; and not to do what the one old raven within you cries you *must*. . . . You shall go back , . . . , I know in my heart that to face the worst in your only hope of peace. . . . . And with us the powers beyond have played a newer trick, that's all."(p. 265-66.)

Grisel, however, also says to Lawford, "Oh, but Sabathier's gone: he never really came. It was only a fancy—a mood. It was only you—another you."(p. 259.) Anyhow, Grisel must have known Lawford was Sabathier in his past life when she first met him ; Lawford seems to know who Grisel is at the moment he sees her.

> Lawford took a deep breath, gazing mutely, forlornly, into the lovely, untroubled peace of her eyes, and without the least warning tears swept up into his own. . . . . He caught over his shoulder the glimpse of a curiously distorted vision, a lifted candle, and a still face gazing after him with infinitely grieved eyes, ... (p. 149.)

Here we can see that Lawford (i.e., Sabathier) remembers his lover in his past life and he is moved by joy for an instant.

As Grisel and Sabathier couldn't get married in their previous existence, so Grisel must part from Lawford or Sabathier in this world again after they confirm their platonic love for a moment. Their parting is marked by Grisel's words: "and then you will have to go; for good, for good—you your way, and I mine. What a tangle—a tangle is this life of ours!"(p. 262.) And then, Lawford says farewell to Herbert and Grisel and suggests he would return to their house as a ghost.

It is evident that de la Mare's works are greatly influenced by George MacDonald (1824—1905). Grisel, who is an ideal beautiful woman but may be very old or ageless, suggests MacDonald's 'great-grandmother' in *Phantastes*(1858) and 'great-great-grandmother' in *The Princess and the Goblin* (1872). Both great-grandmothers love and support the hero or the heroine, just as Grisel loves and supports Lawford.

Reflection on some of these examples will make it clear that Sheila is the exact opposite of Grisel and that one symbolizes life and the other death.

V Life and Death

De la Mare had been keenly interested in and had pondered life and death or the other world throughout his life. We can be fairly certain that life and death are an eternal theme in his works. Therefore, "far more important to the book (i.e., *The Return*) than its characterisation is the passionate questioning all through it of death and the life beyond, which had so haunted de la Mare from childhood. The force, strangeness and beauty of this gives the story a rare quality."[35]

The robin and the spider, which appear at the beginning of the story, impress us strongly, contrasting well with each other. As I have mentioned in Chapter I , the spider glues Lawford's eyes to the epitaph of Sabathier's gravestone. The robin seems to warn Lawford against being drawn near to death, singing "across the stones, elvishly shrill in the peace of harvest."(p. 5.) "The robin that had been his (i.e., Lawford's) only living witness lifted its throat, and broke, as if from the uttermost outskirts of reality, into its shrill, passionless song."(p. 11.) This song advises Lawford to leave the graveyard and to go home, but he sits down again and falls into sleep, not noticing Sabathier's spirit approaching him. On the other hand, the spider gazes at Lawford without blinking and soon vanishes without a sound. It seems to be a messenger which leads a person to the silent world of death. In short, the robin and the spider, create images of light and darkness, or life and death.

To the living, especially, to de la Mare, death is much more mysterious than life and is quite unknown. We can see images of death here and there in this novel.

The house where Herbert and Grisel live represents death itself or the border between life and death. It is, strange to say, unknown to all. Lawford's words serve as evidence of that:

> "The curious thing is, . . . ," he began rather nervously, "that though I must have passed your gate at least twice in the last few months, I had never noticed it

before, never even caught the sound of the water." (p. 131.)

No other characters know where Herbert's house is. It is not until Lawford is possessed by Sabathier that he notices its existence. In other words, only Lawford, who can see into the world after death by being possessed, would be able to see the house which is probably unreal. Lawford also feels Herbert's house "affects [him] much in the same way as Widderstone does." (p. 132.) Viewed in this light, the house can be regarded as the graveyard, that is, the border between life and death. That's why Lawford feels as if he could hear strange voices, sitting there alone. The voices may be those of ghosts of the dead.

Both Herbert and Grisel are enigmatic persons.

". . . ; nobody ever does (i.e., notices our house). We are just buried alive. We have lived here for years, and scarcely know a soul—not even our own, perhaps. Why on earth should one? " (pp. 131-32.)

Guessing from Herbert's words above, Herbert and Grisel appear to be ghosts or spectral existences, or they have been living in timeless space. In addition to these, we must not ignore that Grisel used to be Sabathier's lover, as I have mentioned in the preceding chapter. Besides, Herbert suggests that he and Lawford (i.e., Sabathier) used to live in the same period, saying "that's just exactly what I'm going to prove—what very old friends we are. You've no idea! It really is rather queer," (p. 132) and "Explanation wasn't a bit needed. We're just where we were; that's all." (p. 269.)

We usually associate death with the tomb; in this work, the tomb is symbolized with 'cupboard,' showing the author's unique imagination.

". . . I believe in the resurrection of the body; . . . supposing, when a man dies —supposing it was most frightfully against one's will; that one hated the awful inaction that death brings, shutting a poor devil up like a child kicking against

the door in a dark cupboard; one might—surely one might—just quietly, you know, try to get out? . . . ."(p. 105.)

These are Lawford's words to Herbert in the graveyard; we can easily guess "a dark cupboard" means a tomb or a coffin which gets no sunshine. And later, Herbert repeats the similar phrase: "the child kicking his toes out on death's cupboard door."(p. 213.) The same word, 'cupboard,' however, has quite a different meaning when Sheila uses it.

". . . . You can't keep *living* skeletons in a cupboard. You think only of yourself, only of your own misfortune.'(p. 31.)

. . . cried Sheila, . . . "somewhere in the past, whether of your own life, or of the lives of those who brought you into the world . . .—somewhere is hidden some miserable secret. Good visits all sins. On you has fallen at last the payment. *That* I believe. You can't run away, any more than a child can run away from the cupboard it has been locked into for a punishment."(p. 163.)

To Sheila, the 'cupboard' means the real life we cannot escape, while to Lawford, it is the coffin he is put into, living—his own life in which he has controlled himself. It follows from this that the child locked in a cupboard is Lawford locked in the real and monotonous life. Just as Sabathier cannot flee from the cupboard of death, the tomb, so Lawford cannot escape entirely the life he has lived.

The 'raven,' sometimes used as a simile in the story, is the herald of death, as can be seen in the following quotation: "of that dark, indefinable presence which, like a raven, had begun to build its dwelling in his mind."(p. 131.) It is surely influenced by MacDonald; Mr. Raven in MacDonald's *Lilith* guides the hero through the trials he faces. It should also be added that the bell is the symbol of life. For the resurrection-bell wakes those that are still asleep.[36]

What on earth are life and death? The common thought in the days when this

novel was written is shown in Bethany's words: ". . . anyhow life's a long undressing. We came in puling and naked, and every stitch must come off before we get out again."(p. 182.) This seems to be the influence of Thomas Carlyle's (1795-1881) *Sartor Resartus* (1833-34). De la Mare himself, through Lawford's words, claims that life is connected with death. Lawford is possessed by Sabathier, who wants to rise from the dead; Lawford can get a glimpse of the border between life and death which no one can see.

These will lead us further into a consideration of time. It is time that links life with death and at the same time, separates life from death. In this story, the falling water plays the same important part as time. That's why the falling water runs near Herbert's house which relates to both life and death.

While hearing the sound of falling water, Lawford is swayed by queer feelings:

> What seized his fancy most in this quiet old room was this incessant changing roar of falling water. . . . . So absorbed he became as he stood leaning over the wooden sill above the falling water, that eye and ear became enslaved by the roar and stillness, and in the faint atmosphere of age that seemed like a veil to hang about the odd old house and these prodigious branches, he fell into a kind of waking dream. (p. 130.)

Listening to the sound of the falling water is being in the passage of time. Then one is entranced with the sound and attains the state of perfect selflessness. One feels as if he was engulfed by the deep and dark abyss of time .

> ". . . , staring down into the black old roaring pot. It has a sort of hypnotic effect after a time. And you'd be surprised how quickly one gets used to the noise. To me (i.e., Herbert) it's even less distracting than sheer silence."(p. 131.)

Herbert says, "Death lies behind us, not in front—in our ancestors, back and back, until—"(p. 136.) The past is linked with the present; the present becomes the past,

and is linked with the future. Thus, death is not the end, in other words, "there are so many of us, so many selves."(p. 251.) Around the end of the story, Lawford is vaguely realizing the mystery of life and death.

> "I (i.e., Lawford) can see no wisdom or purpose in anything now but to get to one's journey's end as quickly and bravely as one can. And even then, even if we do call life a journey, and death the inn we shall reach at last in the evening at the end of it; that, too, I feel will be only as brief a stopping-place as any other inn would be. Our experience here is so scanty and shallow—nothing more than the moment of the continual present. Surely that must go on, even if one does call it eternity. And so we shall all have to begin again."(p. 250.)

What the passage makes clear at once is that death is only a momentary resting place, and that the journey of the soul lasts forever just as time passes eternally. This idea coincides with MacDonald. According to MacDonald, death is the door between this world and the afterlife; both behind the door and before the door, the soul lasts forever. The idea is expressed in the scene where Lawford faces his transformed face (i.e., Sabathier) reflected in the mirror. Lawford looks at Sabathier and his past life, while Sabathier looks at Lawford and his future life. If Lawford and Sabathier are one and the same, Lawford's life and Sabathier's life are one and the same.

Conclusion

The tentative titles de la Mare gave this novel before its publication were *The Change* or *The Return*.[37] Either of them is suitable for the content of the story. A visible change occurs on the body of the hero and his shock is severe, but the invasion of another soul or the internal struggle between two personalities is much more severe. The change in the mind changes the life of the hero.

Lawford, who has been dull and has given little serious thought to matters, is forced to have patience with solitude and decides to advance, mustering up all his courage. About the end of the story, he writes his decision in a letter to his wife:

> "MY DEAR SHEILA,—I must tell you to begin with that the *change* has now all passed away. I am completely myself again. . . . . I am going away for a while, to get, if I can, a chance to quiet down. I suppose every one comes sooner or later to a time in life when there is nothing else to be done but just shut one's eyes and blunder on. And that's all I can do now—blunder on . . . ."
> (p. 309.)

Here we must consider the meaning of 'return,' which is the title. The word 'return' is related with words 'go' and 'come'. De la Mare uses 'return' 22 times, 'go' 249 times and 'come' 274 times (including 'came,' 'going,' 'went' and so on) in this novel. It is natural that these words suggest Sabathier's return to this world. His success in returning, however, is open to question. What we can only know is that Lawford mentally wins the battle, judging from his letter to Sheila. Probably the physical change still remains, but the spirit of Sabathier would go away and return to the other world. Lawford decides to return to his wife, namely, the so-called real life after the sensation is over. Therefore, 'return' includes both Sabathier's return and Lawford's return—double 'return.'

From the point of identity, the story is interpreted as a man's adventure in search of himself. Throughout his short journey, the hero little by little realizes who he is, and finally returns to himself.

There is one other thing that is important in considering 'return.' About the end of the story, the hero gets a glimpse of a vision of what lies beyond the border between life and death through his supernatural experience. Lawford, however, perceives he cannot reach the eternal paradise. Sabathier is trying hard to invite Lawford toward what lies beyond the border by showing the vision, but Lawford realizes that he cannot go inside and should not return to his former existence. He

also is not yet prepared to accept the bliss of the true reality in death.

The vision can be seen only by the inner eye; it is the ultimate reality. It is what Lawford, or de la Mare himself has longed for and is the return to the Ideal World. In other words, what is called the ultimate reality, to de la Mare, is not the actual world. His true reality can be perceived only by imagination. For "what is called realism is usually a record of life at a low pitch and ebb viewed in the sunless light of day—so often a drab waste of grey and white, and an east wind blowing,"[38] according to de la Mare. Lawford is closing his inner eye to the ultimate reality and is returning to the unreality of the so-called real life. Lawford has learned he must blunder on and can see the vision again some time—probably when he enters the eternal world beyond death's door.

《Notes》

1. Theresa Whistler, *Imagination of the Heart: The Life of Walter de la Mare* (London:Duckworth, 1993), p. 146.
2. Doris Ross McCrosson, *Walter de la Mare* (New York: Twayne Publishers, Inc., 1966),p. 102.
3. Forrest Reid, *Walter de la Mare: A Critical Study* (London: Faber and Faber Ltd.,1929), p. 128.
4. Kenneth Hopkins, *Walter de la Mare* , Writers and their Work Series, No.36. (London:Longmans, Green and Co., 1969), p. 13.
5. Whistler, p. 172.
6. Ibid., p. 190. "Newbolt had been active in setting up an Academic Committee in the Royal Society of Literature, and this committee was now to award a new £100 prize, donated by the cultivated Princesse de Polignac, prominent social patroness of writers and artists."
7. Reid, p. 131.
8. Walter de la Mare, *The Return* (New York: Arno Press, 1976), p. 6.

Subsequent quotations from this same book will be referred to by page number only in the main body of the text.

9. Whistler, p. 13.
10. Ibid.
11. Ibid., p. 9.
12. Walter de la Mare, *Behold, This Dreamer!* (New York: Greenwood Press, 1969) p. 97.
13. Reid, p. 131.
14. Ibid.
15. George MacDonald, *Lilith : A Romance* (Michigan: Wm. B. Eerdmans Publishing Company, 1987), p. 14.
16. Ibid.
17. Reid., p. 133.
18. Carl G. Jung, "Approaching the Unconscious," *Man and his Symbols*, ed. Carl G. Jung (New York: Anchor Books, Doubleday, 1964), p. 23.
19. Ibid.
20. Ibid., p. 24.
21. Ibid.
22. Ibid. pp. 24-25.
23. Ibid., p. 34.
24. Ibid., p. 37.
25. Ibid., p. 38.
26. McCrosson, p. 102.
27. Reid, p. 136.
28. Ibid., pp. 145-46.
29. McCrosson, p. 104.
30. Ibid., p. 106.
31. Marie-Louise von Franz, "The Process of Individuation,' *Man and his Symbols*, p. 180.
32. Ibid.

33. Ibid.
34. Ibid., p. 178.
35. Whistler, p. 166.
36. MacDonald, p. 35.
37. Whistler, p. 165.
38. Walter de la Mare, *Behold, This Dreamer!* p. 21.